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- BLOCK PRINTING TEXTILES  
SUMMER WORKSHOP  
GATLINBURG, TENNESSEE

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• The President of the Board of Directors of the Fontainebleau Art Schools, Jean Paul Alaux, announces from Paris the possible reopening of the School of Music and the School of Fine Arts during the Summer of 1946.

Thanks to the French Government, the Palace will continue to be the incomparable shelter for the Schools. The period of instruction is planned for a maximum of two months between July 1st and September 1st. In the new program the uninterrupted and constant creative power of France in the Arts will be emphasized, giving gifted American students a richness of ideas and material for their further development upon their return to the United States.

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# BRITISH PAVEMENT PAINTERS

By MARY BENEDETTA

British author and journalist

● An exquisite mezzo-tint of a landscape, etched on a piece of paper with one corner curled over in the sun as it lay on the pavement, or it seemed to be a piece of paper at first glance when, caught by this gem of a picture, you stopped and looked again. Then you saw that both the landscape and the piece of paper were drawn on the pavement itself.

You stayed, fascinated, to look more deeply into the early autumn scene, with the intricate tracery of the branches that were just beginning to lose their leaves, the reflection of the trees in the lake and the sky that made you feel the first frostiness of September. And then you turned aside and saw the artist's materials, a small heap of black and white chalks.

"Look, what do you make of that!" "Isn't it just like a bit of paper," "Isn't it lovely," the people were saying, as in turn they were all pulled up by its beauty, and the coins tumbled down into the battered felt hat, in a continuous overture of tribute to the picture.

This was the work of Bill Stubbs, one of the best known of London's pavement artists, and an old soldier of three wars including the World War just ended.

"Bill" returned from his lunch and went on with another picture while the admiring procession went past. He said the one they were exclaiming on while he was away had only taken him an hour and a half to complete.

Such is his success that he only needs to work on his pitch two days a week to make his living. He is disabled, with a bad heart, and finds the bending too much to work on the pavement the whole of the week. But he is an upstanding, military figure, young for his years, and there is a brisk military correctness about the way he thanks for the coins that drop into the hat, many of which come from Admirals and Generals going to and from the Admiralty and Whitehall. For "Bill's" pitch is in Waterloo Place, above the Duke of York statue and directly opposite the Athenaeum Club.

The rest of the week "Bill" works at his house, on commissions he gets from his pavement show. He was commissioned to do the murals for an Admiral's country house, where the frescoes he did of the Spanish Armada were photographed for the press.

He has been on the same pitch, altogether, between wars, twenty-five years. And for many years, up till 1939, he also had a studio in the German Embassy nearby. Apparently the German diplo-

mats had a twinge of conscience after World War I, and offered it to him rent free as an old soldier, to which they added a yearly Christmas gift of one pound or \$4.00.

"Bill" won the "Daily Express" prize for the best black and white artist of the year, before the war, and has held exhibitions at both the Wertheim and Albany galleries in London. At one exhibition the first two pictures were bought by the late Mr. Ramsay Macdonald, who was Britain's Prime Minister at the time.

He is glad, now that he has been disabled from World War II, to be back on his pitch. And the people of London who pass by are glad that this cheerful character is there to draw such beauty from a piece of chalk—beauty that, sadly enough, lives only for the day, to be rubbed out at sundown when the artist cleans the pavement and goes home.

The reverse of cheerful "Bill" Stubbs is the tragic figure of "Rem", the pavement artist at St. Martin's-in-the-Fields. It was the V.-J. night celebrations that broke his heart, when an exuberant crowd, looking for fuel for a bonfire, raided the crypt of St. Martin's church where he kept them, and took out his exhibition of eighteen oil paintings which he used to display propped up against the railings outside.

"I lost my soul that night", he mutters, as he sits disconsolately on the church steps, when before he would have been hard at work.

Half-heartedly he has done three paintings since, but not in his old style, and he seems to have lost interest. "Rem" works on the pavement, too, doing portraits of the old masters in colored chalk. But even on Victory Thanksgiving Day in Trafalgar Square, when he might have made record takings from the milling crowd that had come to hear the speeches and listen to the bands, he did not trouble to do more than one. And he never bothered to flick the dust off it, as a keen pavement artist does continuously to preserve his work.

"Bill" Stubbs never had a drawing lesson in his life, and took to pavement work from a shrewd business sense and because he likes it. But "Rem" claims to have studied at both the Academy and the Royal College of Arts. He went on the pavement as a last resort.

Perhaps one day he will regain his lost soul and create a new exhibition and display it proudly again. But for the present he sits dejectedly on the steps, away from his pitch, with his head bowed over

his artist's crumpled black bow, reading a newspaper as though he didn't care about pavement work any more.

Just as cheerful as "Bill" Stubbs, is "Jock" who for twenty-three years has been a familiar figure at Hyde Park Corner. Up till recently he was there every day, but now he only turns up on Sundays because his eyes are bad.

"Jock", whose real name is Charles Maclean, exhibits about seventeen pictures a day; detailed little landscapes done in medium of oils and water colors mixed, and neatly framed. He sells out every time and people take them away for 4/- (about 80c) apiece. Apparently it only takes him fifteen minutes to paint one picture.

Besides being a good artist, "Jock" is also a wit, and he sits surrounded by waggish slogans, which he chalks on the pavement over his pitch and on boards propped up around the pictures. Even the hat that waits for pennies has an irresistible reminder chalked beside it, "If money worries you, get rid of it."

During the Battle of Britain, when bombs were dropping and fighting was going on overhead, "Jock", too disabled to take shelter, was sitting at his pitch. And Londoners were encouraged by his slogan of the day, "Nazi planes made in Germany, finished in England." Some fighter pilots borrowed that slogan board and took it to their airfield.

"Jock" has a certain amount of competition in the anonymous self-taught gypsy artist with a trepanned skull, who does very good crayon portraits on the pavement while a large crowd watches him work.

He exhibits some framed portraits as well, but they are not nearly as good as the ones he does straight on the pavement. The gypsy is religious, and when he is not drawing celebrities of the day he does a very moving picture of Christ's head during the crucifixion, which he does better than anything else.

London has many other pavement artists, including a handsome ex-Eton schoolboy; there is a whole colony of them on the Embankment. Some have regular pitches; others tour from one district to another.

None of them have to pay a license, and the authorities accept them as long as they exhibit their wares and do not break the begging laws by getting money for nothing.

So the old felt hats rest undisturbed on the flagstones, while Londoners and London's visitors pay tribute with their pennies.



Articles like those shown at the left are typical of the kind of things which are woven and sold through the Arrow Craft Shop established by the Pi Beta Phi Fraternity. The director of weaving helps the weavers in matters of color, designs and merchandising by setting high standards and through advice as to what will sell through the various channels established by the fraternity.

# Handweaving

## A WAY OF LIFE

By META SCHATTSCHNEIDER  
Director of Weaving  
Pi Beta Phi Settlement  
Gatlinburg, Tennessee

● In 1912 the Pi Beta Phi Fraternity started a program in education by providing a teacher for Gatlinburg, Tennessee, a tremendously needy community of seven or eight houses. Today Gatlinburg is a rapidly changing community because of the Smoky Mountain Highway, and its favored location at the entrance to the Smoky Mountain National Park. Summer tourists crowd its new modern hotels, its attractive tourists cabins, and are thrilled to see and buy mountain handicrafts.

Today Sevier County is providing the basic educational program in the school. Pi Beta Phi furnishes buildings and equipment, the teachers for music, physical education and vocational training. This vocational training includes art, woodworking and weaving. High school girls learn how to weave that they may sell their work.

Immediately after establishing the school there appeared a great need for additional income for the parents. Fortunately these people had a heritage of weaving skill from their ancestors which has been revived. This has provided a means to cash income for the past thirty years or more.

These mountain weavers have always

made their living from their steep rocky little farms. They even raised the material for weaving their clothing. The hills, with difficult roads, provided isolation forcing dependence on their own resources. The need for weaving clothing has long since gone. This basic purpose for weaving has been transferred from clothing to cash. This can be converted to satisfy some of the modern standards of living.

Arrow Craft Shop is a logical cycle with each department dependent on and influencing all other departments. The shop is built that way. Arrow Craft Shop provides the materials, pays the weavers for their work, and sells the weaving.

It has grown into a business supplying between 80 to 125 weavers with all the work they can possibly do.

Weavers come in at the side door with woven things which are inspected while checking in. Supplies are given out and orders given for replenishing stock room needs. By appointment weavers use the warping board in the shop for making their warps. Warps are carefully weighed and recorded to make possible figuring of costs. This is the time and place, too, when new

designs are explained to weavers or inexperienced applicants are interviewed and started with work.

This department continually checks the thread supply so that production need not be stopped for want of materials. After they are checked in, woven pieces are tagged with cost and selling price and placed on the stock room shelves ready for the sales rooms and shipping department. These shelves, incoming orders, and the reaction of the public in the sales rooms, give the cue for further production. The business office is the final link in the cycle with its thumb on the entire situation.

Weavers want to weave rapidly to increase their pay checks. The more streamlined the details, the better the checks. Naturally this makes for efficiency in techniques and throws the responsibility for planning and creative designing to the weaving supervisor.

While the responsibility for planning and designing is almost solely that of the weaver supervisor, the weavers learn to appreciate lovely color combinations through their constant use, and sometimes develop interesting designs on the ends of their warps on which they are encouraged to



Many of the mountain women in the vicinity of Gatlinburg have been weaving for years. They depend on this for cash income. The settlement helps them with the design, planning and sales of their products.

experiment. This becomes an opportunity for discovering talent.

In most schools in America teachers are concerned exclusively with expression, and think of their pupils as potential designers. The sky is the limit in choice of materials. There is much virtue in creating something different each time they weave. There is no concern with limitations encountered in production. They may well gather interesting bits of anything whatsoever and weave beautiful articles completely satisfying as the only one of its kind. At Gatlinburg matters of production and sales must be faced.

As a designer the supervisor must always know that materials will be available in quantity. That is a controlling force. Often the finished design has become a more subdued and simplified version of its original conception. This may make it that much better.

This is my approach. I keep in mind what article I must plan for. As far as possible at first I try to forget the problems of production. Believing that materials make their own good suggestions, I sit at the loom and have a good time with a variety of threads, particularly those of interesting texture and color. I do not even bother with good selvages because threads must be easily taken out while working for different effects. At this stage ideas evolve free manipulation of materials. So, in trying out threads and the possibilities of threading warp on the loom I make short samples which cut apart are mounted in sample books. One of these samples may be better than all the others. This is the one to use. Perhaps parts of two will combine to advantage. Or, perhaps another will be exactly right when simplified.

When color, texture, material are right for the article, then the article must be planned correctly for size and shape. A sample must be completed. If it is a bag, many complications can arise. While making the sample for production, problems such as the following must be met:

Will the material be available in quantity?



The Moore family is a typical group of weavers who sell their work through the Arrow Craft Shop sponsored by the Pi Beta Phi Settlement. They are shown here as they are checking in their weeks work of weaving. Most of it is in the Whig Rose pattern.



Arbutus Ogle, one of the Tennessee mountain girls in the Gatlinburg region, is weaving some crocheries for herself on a loom in the Arrow Craft Shop. She was trained at the Pi Beta Phi Settlement School and is now one of the sales staff at the Shop. Photographs by Dorothy McLean.



Members of the Summer Workshop at Gatlinburg engaged in Woodcrafts



In the weaving room at the Pi Beta Phi Summer Workshop at Gatlinburg, Tennessee

Can substitutions be made without sacrificing too much of the original appearance?

Are these weavers able and willing to do this work?

Who will do the necessary stitchery?

Has the cost for materials and work been figured to avoid future complications?

Is the new article good only in the eyes of the designer?

Will the public buy it?

Has each possible detail been planned previous to production?

Anyone who is really convinced that it is important to weave will want to know the skills. These mean preparation of the warp and loom. The reward of independence and confidence comes if interest in the final achievement is great enough to carry through the less interesting part of the whole procedure. It is like playing the piano. If the preparation has been good the piano playing will be a pleasure.

**A new and interesting part of the Pi Beta Phi Settlement School at Gatlinburg is the Summer Workshop conducted with the University of Tennessee. Teachers and craftsmen from all sections of the country attend. The teachers are outstanding in their fields. Among these are Elsa Ulbricht of Milwaukee, well known for her work in establishing the Milwaukee handicraft project under the W.P.A.**



Puppetry plays an important part in the classes in community recreation at the Summer Workshop at Gatlinburg (right)



# Taste OF THE SEVENTIES

**The taste of the yesterday recaptured at Metropolitan Museum of Art in New York**

● A nostalgic glimpse into a past when "Sunday afternoon at the Metropolitan" was family ritual is offered by The Metropolitan Museum of Art in its new exhibition "The Taste of the Seventies," opened in commemoration of the Museum's 75th anniversary. Centered around the collection of old masters purchased in 1871, it will also include a gallery of popular pictures of the time and two galleries of sculpture, all located at the head of the main staircase.

Among the old masters, there are a number of paintings of fine and enduring quality, foremost of which is Frans Hals' picaresque portrait of Malle Babbe (Crazy Barbara), the Witch of Haarlem. Jordaens' Visit of St. John to the Infant Jesus, van Heemskerck's severe portrait of his father, de Gelder's Portrait of a Man in Half-armor, van der Heyden's sensitive, detailed Quay at Leyden, a pair of sturdy Fyt still lifes, and Tiepolo's brilliant Investiture of Bishop Harold, too have retained their merit.

The public enthusiasm which greeted the Museum's opening is indicated in an editorial comment of 1871: "The child is born! The Metropolitan Museum of Art is an accomplished fact. The private view of the royal infant, announced in our Art column of Saturday, came off on the evening of that day, to the unqualified delight of all who were fortunate enough to be present . . . ." So flowed the artistic emotion of that romantic era.

Of the paintings of their own time which New Yorkers cherished seventy-five years ago, many still excite admiration, and others which brought a glint to the eyes in 1871 arouse a reminiscent sigh in 1946. Rosa Bonheur's colorful Horse Fair, Bonnat's portrait of the Museum's first president, John Taylor Johnston, Sully's Queen Victoria and Eastman Johnson's delightful Hatch Family are notable today for their fine painting as well as for their subjects. Among the dreams of fair women that old New Yorkers will find familiar are Winterhalter's group of Florinda and her lightly-draped friends, Pierre Cot's Storm, Merle's Falling Leaves, Fagnani's Muses, Max's Last Token. Mercy's Dream, a

swooping figment of the imagination of Daniel Huntington, and the visionary Joan of Arc by Bastien-Lepage further sentimentalize the period.

To give the proper setting the Museum has hung these paintings just the way they were hung in 1871—piled high on on every wall. The idea of display then was not to space paintings graciously at eye level, but to hang them high and hang them low in true Victorian tradition. The sculpture, of a period when a cast of

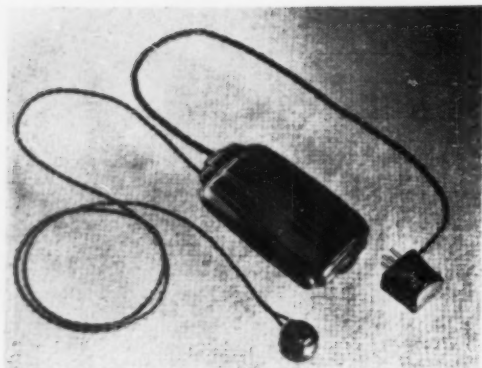
the Venus de Milo was tried in a German court of law on the charge of nudity, found guilty and condemned, reflects Victorian ideas of classic portraiture and the romantic interpretation of mythological and literary themes. Albert TenEyck Gardner, who arranged the exhibition, has selected representative pieces including Hiram Powers' California, William Story's Cleopatra, Thomas Crawford's Babes in the Woods and Shobal Clevenger's bust of Henry Clay.



To celebrate its Diamond Jubilee, The Metropolitan Museum of Art hung popular favorites of the past and in the manner of the past.



*The Hatch Family* by Eastman Johnson was one of the most popular American paintings of the last century. It was hung again recently on "The Taste of the Seventies" exhibition.



This hearing aid, RADIOEAR, designed by Muller-Munk for A. E. Myers & Sons, was made to appear as small as possible, avoiding even the smallest excess of space and material. No Projecting ribs or corners could be tolerated. It reflects the mechanical refinements "engineered" into this latest model.

## PETER MÜLLER-MUNK INDUSTRIAL DESIGNER

By DOROTHY GRAFLY • The Philadelphia Art Alliance • Philadelphia, Pa.

Müller-Munk designed this electric mixer for Fred Waring, well-known band leader and head of the Waring Mixer Corporation. The motor is sealed within the minimum space of the chromium base. The top is glass to house the steel blades because it is easily washed and transparent.



• New problems that must be solved by industrial designers have spurred the Philadelphia Art Alliance to dedicate an entire gallery to successive exhibitions by means of which individual designers may place before the public both designs that have achieved production, and those that wait for the green light following reconversion. As a clearing house for ideas this series of exhibitions is particularly stimulating and provocative. Much of the work shown deals with active living, whether in home kitchen, business office, restaurant or transportation center. And in all these fields the heart of the modern problem lies in design accommodation to limited space. Whether in an ocean liner or a small apartment, a single room often serves as setting for the day's activities, and, in point of design must meet all needs involved.

Peter Müller-Munk, whose exhibition was on Art Alliance walls from March 4 to April 5, is particularly aware of the designer's obligation in an industrialized world, and has done much to concentrate many different activities in severely limited space, without sacrificing either service efficiency or style.

Pertinent is his handling of a canteen interior for Industrial Food Service Incorporated. Here the problem was primarily one of space arrangement. But more than space must be taken into consideration. Any restaurant run on a cafeteria basis must meet public convenience no less than serving efficiency, and from this viewpoint Peter Müller-Munk has thought out a compact, practical and sleek design. Bottled goods and cold foods are to be found nearest the entrance, while hot foods and coffee adjoin the cash register. Thus the

man who may not be consciously aware of the trim economy of the design appreciates the fact that his coffee is hot when he finds a seat at a table.

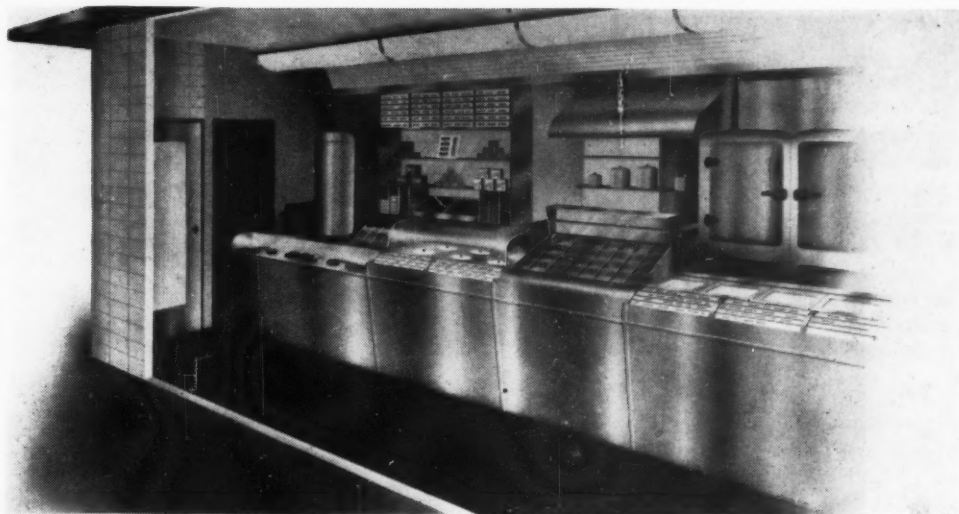
From a design point of view curved and slanted areas are used effectively, as are materials. The entire bank of food units has a slightly slanting front of stainless steel or Marlite. Back of the service area the center portion contains a griddle for the preparation of hamburgers. On both sides shelves hold packaged goods such as cigarettes, which are dramatized by being placed against a flesh colored mirror. A conveyor for empty bottles is reached through the opening nearest the exit door. Canteens erected by Industrial Food Service, Inc., are installed in already existing structures such as mills and factories, and consequently, as a building within a building, are designed to occupy a minimum of space. Yet the human element must be considered. The over-all design must be cheerful, and must provide through conception and color an inviting contrast to the usually dingy tone of factory interiors. As a building within a building the problem is one both of interior and exterior, and a need for materials that can be easily cleaned is self-evident. Outside walls are of tile, with a back section for deliveries and entrance and exit of service help in a dark brown tile. Walls facing a free area are in a light tan tile. Colors, of course, can vary.

To whet appetite a slanted row of windows provides a glimpse of the interior and helps to give added sense of space.

For the Band Leader, Fred Waring, who is also head of the Waring Mixer Corporation, Müller-Munk has created an electric



This canteen designed by Muller-Munk for Industrial Foods, Inc., Service, Inc., is a "building within a building." Since the business of the company is erecting and servicing canteens there must be extreme economy of space. They need to be as cheerful as possible to provide an inviting spot in the factories and mills where they are used.



Interior of canteen is designed with utmost economy of space. Bottled goods, ice cream and sandwiches, on the self-service plan, are placed nearest the entrance with hot foods, coffee and cash register. The whole front is slanting, to be constructed of stainless steel or Marlite.

mixer that is as decorative as it is practical, and that can be used with equal efficiency in the home, at the bar, or on the drug counter.

Design and material were largely controlled by the motor unit which is hidden in the chrome base in a minimum of space. The steel blades are housed in glass to render the mixer easy to wash, and at the same time to allow for watching its operation. Crispness of chrome is played against fluting of glass to give the object both finess of line and interest of material.

For many years housewives have used virtually undesigned sewing machines. All the parts were there, and all operated more or less successfully but the machines lacked style and any attempt to clothe function with design. Müller-Munk's new sewing machine, created for Durez Plastics and Chemicals, Inc., is consequently of as much interest to the home as his canteen is to the factory.

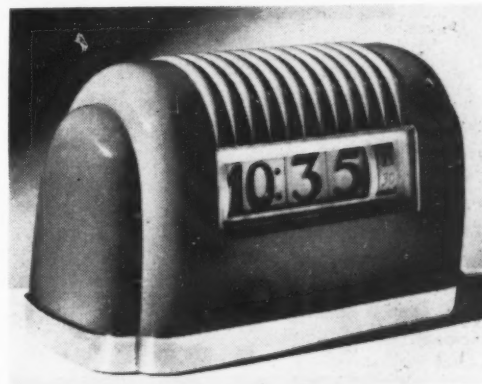
Combining metals and plastics the machine is compact and decorative. Its end plate is molded separately of a thermosetting material to facilitate assembly. The motor housing is similarly treated. The tension regulator is shifted to the center of the end plate for accessibility, and a bearing housing of plastic reduces bulk and provides better visibility. A light concealed in the main metal structure always remains in correct position for proper illumination; while the shaft disengaging wheel is of molded phenolic with metal insert.

Peter Müller-Munk has, in fact, tackled

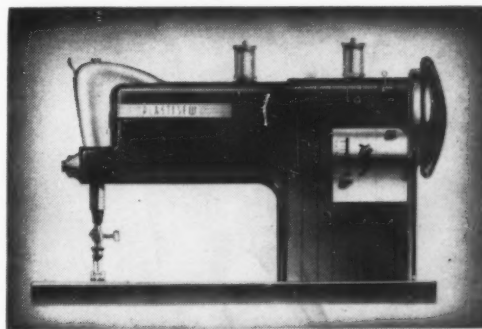
almost every problem posed by modern living. He has designed a Radioear for the deaf; an electric clock; a U-shaped desk to facilitate office work and eliminate waste effort; a compact four passenger stateroom for a one-class ocean liner; and a great transportation center, housing under a single roof water, rail, bus and air traffic, and stretching from piers at the water's edge to an air field with welcoming terrace restaurant. Rail and bus service are housed both in the main axis of the building and in radial wings thrust out at an angle. Thus, without loss of time or effort a passenger arriving in a bus may leave in an airplane; of transfer with ease from train to ocean liner.

Peter Müller-Munk's smoothness of design stems naturally from early training in the handling of metals. As a silversmith he became a leading metal craftsman in New York in the 1920's shortly after his arrival in the United States. His career as industrial designer, however, began when a large New York department store asked him to design a line of commercial pottery. Since then he has created designs for some forty organizations, both governmental and commercial.

In 1935 he joined the faculty of Carnegie Institute of Technology and helped to organize and teach the first college course in Industrial Design and Production Methods. Last year he resigned his academic post to give more time to the actual practice of product design and to the development of technical literature on the subject.



This striking electric clock, designed by Muller-Munk, for the Pennwood Co., is molded in Tenite. It comes in three colors—rose, ivory and walnut.



This new design for a sewing machine combining metals and plastics has many new features including better visibility and a light concealed in the metal structure, in just the right position for proper illumination.

(Courtesy Durez Plastics & Chemicals, Inc.)



Winslow Eaves, sculpture instructor at the School of Art, carves directly in stone.

"Affection", by William Zorach, recently purchased by the Institute, was carved directly in York fossil from a remembered incident.



## MATERIALS AND FORM

"Tete de Femme", by Despiau, courtesy of the Weyhe Gallery, New York City. Despiau's achievement in portrait sculpture finds few parallels.





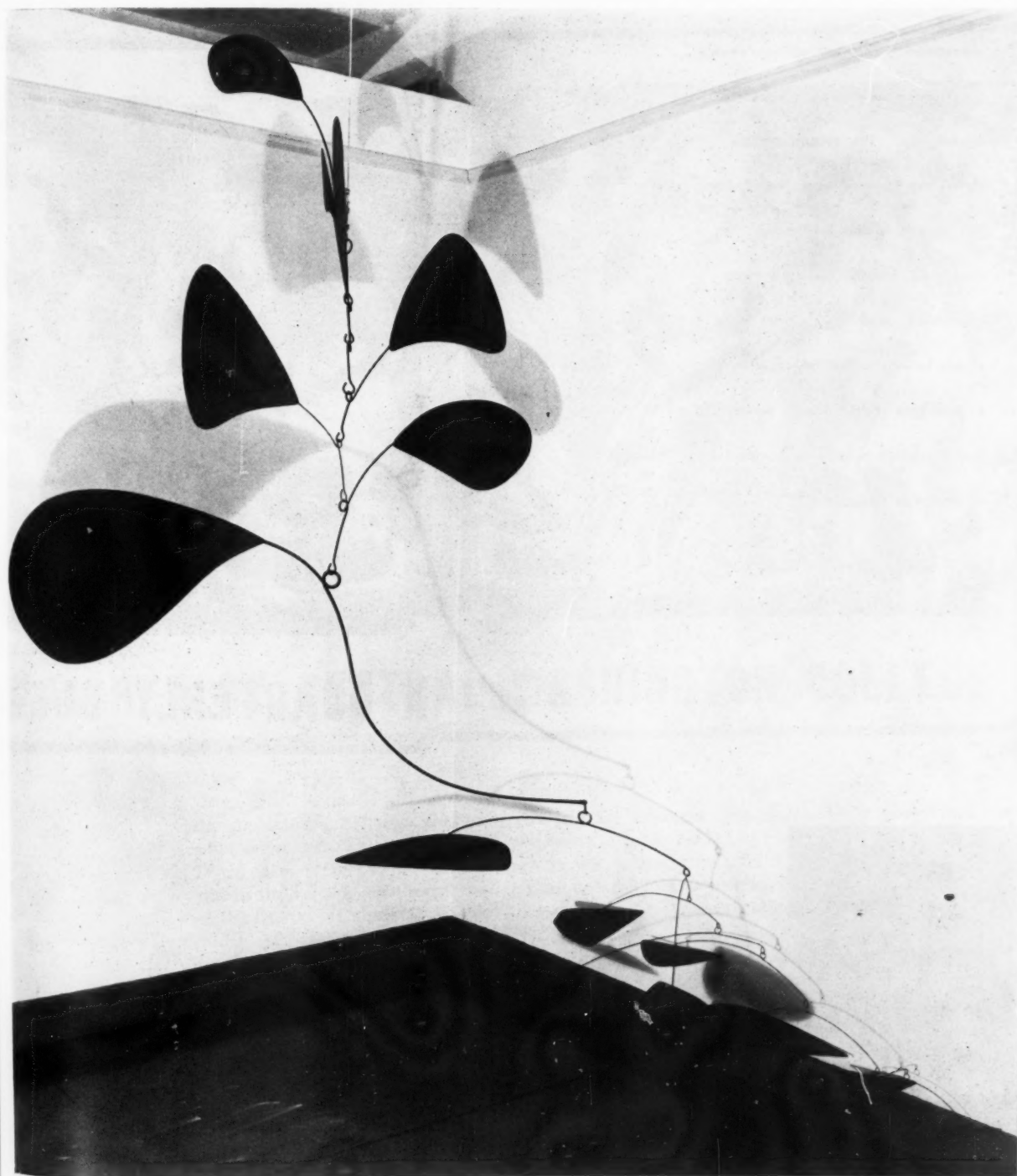
● William C. Palmer, Director of the Munson-Williams-Proctor Institute School of Art in Utica, New York, believes that students in his sculpture classes should gain the experience of all approaches to this three-dimensional art. So each student is encouraged to work in clay, stone, wood and plaster searching for that material and technique which best serves to express his personal artistic statement.

The essential plastic difference between the forms cut out of block and those created by manual building is demonstrated in these varied sculptural experiences. To extract the image hidden in the rock that holds it will be the problem for some of these student-sculptors; to carve a desired figure in a restricting piece of wood, feeling its strength and resistance will prove a chal-

lenge to others. Always there is the search for recognition of the right material for the desired form.

For some students, each stone will hold a hidden image of animal or man, full of terror or tender beauty; for these students the problem is the releasing of these images, changing the shape of the stone and its surface, retaining always the properties which belong to the material at hand. For other students, sculpture is a search for material in which to create a form already visualized. The sensibility to the control of material is one of the vital experiences common to these young sculptors.

Whether carved or modeled, whether of stone, wood or clay, each piece retains the core of the material around which space moves and over which light and shade tease in unending variations.



"The Forest is the Best Place", mobile by Alexander Calder, courtesy of the Buchholz Gallery, New York City. Calder creates this "restless form of sculpture" from a great variety of materials.



Winslow Eaves, sculpture instructor at the School of Art, carves directly in stone.

"Affection", by William Zorach, recently purchased by the Institute, was carved directly in York fossil from a remembered incident.



## MATERIALS AND FORM

"Tete de Femme", by Despiou, courtesy of the Weyhe Gallery, New York City. Despiou's achievement in portrait sculpture finds few parallels.





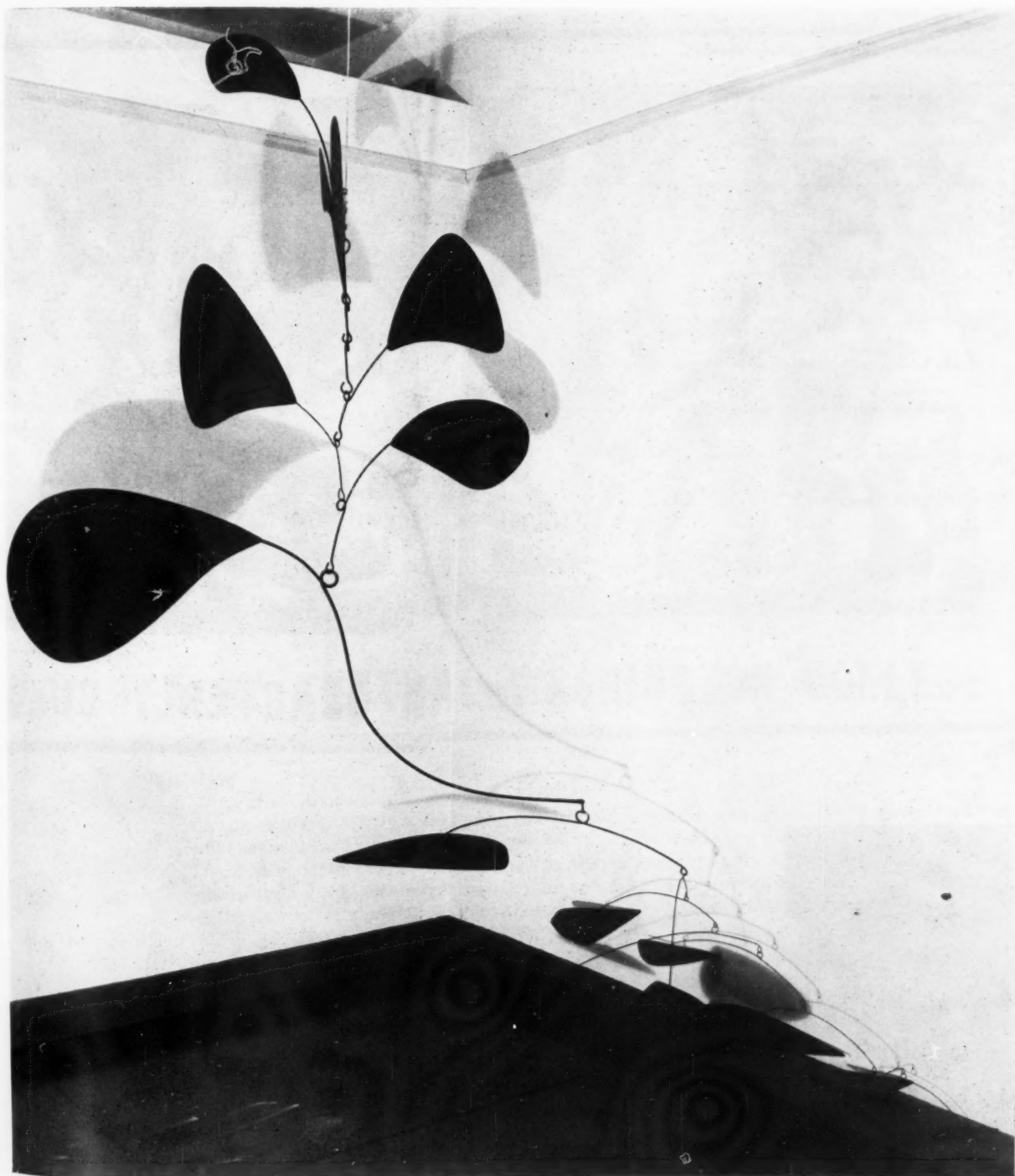
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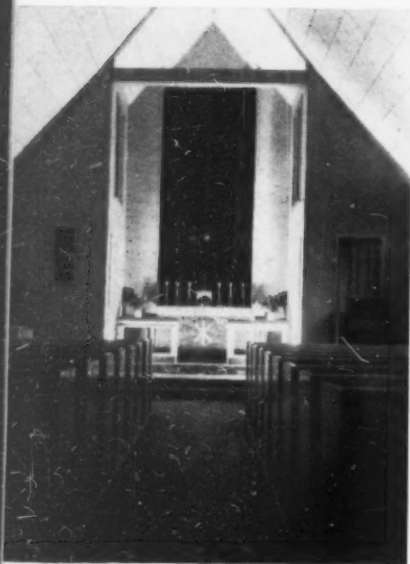


"The Forest is the Best Place",  
mobile by Alexander Calder,  
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creates this "restless form of  
sculpture" from a great  
variety of materials.

# ART SERVICE



Mr. Roy Schoenwill, Art Teacher at Wapato, Washington, took on the project of renovating a small church in his community. He gained the cooperation of the members of the church, offered his services and was able to convince them, through his drawings, that FUNCTION should be the keynote of their plans for renovation. This top picture shows the exterior of the church before remodeling. The second picture shows the exterior after remodeling. The picture to the left shows the simplified interior after it was remodeled, and the bottom view shows how it looked before. In spite of war-time restrictions on materials, Roy was able to achieve a colorful and unified design.



REINO RANDALL  
Associate Professor of Art  
and

SARAH SPURGEON  
Associate Professor of Art  
Central Washington College  
Ellensburg, Washington

## WORKSHOP REPORT



## A QUARTERLY BULLETIN



This series of pictures tells graphically the story of how art was willing to serve, and the happy results of cooperation between members of a community. See Design for March.



# ART SELL

**A**RT serves the community and sells your project. If we define a community as a group that shares many things in common, we must surely see that there are many small communities gathered together in one town or village or city. The community to which a little first-grader belongs is quite different from the community to which a college student or teacher belongs. If we, as artist-teachers can serve our school community, our church community, our social and organized club community graciously and to the best of our ability, we are helping make a better and more creative world.

The panel of children's figures shown here was designed by Miss Judith Swee, a student at Central Washington College of Education, for the use on the cover of a booklet on nutrition. How interesting Miss Swee's design makes this cover. It "sells" the idea of teaching nutrition in

## ON HEALTH AND NUTRITION IN ELEMENTARY SCHOOL

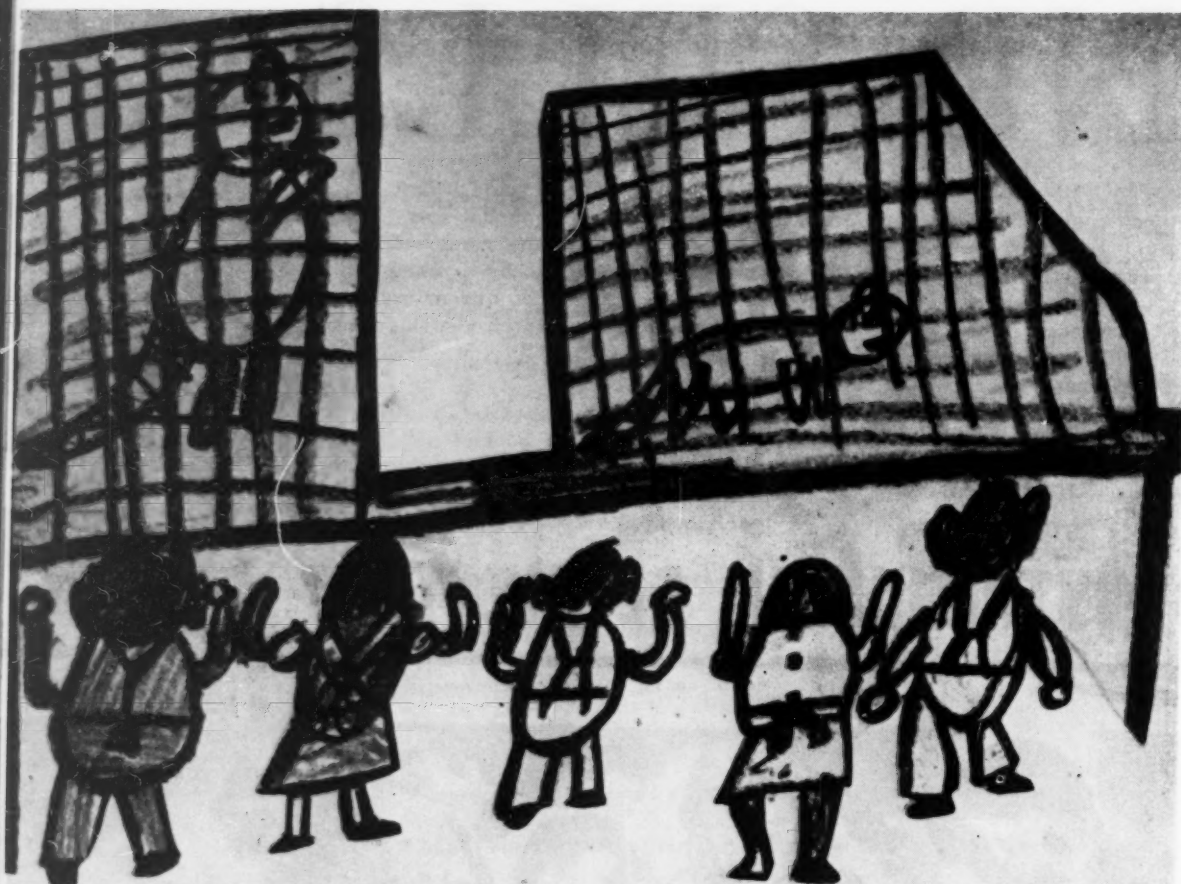


**PUBLISHED BY CENTRAL WASHINGTON COLLEGE OF EDUCATION**

the elementary school. Compare it with the average college quarterly cover and you can see what is meant. This cover makes you want to look inside the bulletin and see what it is all about. There are many opportunities for us to sell art to our small but important communities within the school. We must realize that possibilities are unlimited for us if we use some creative and constructive thinking in planning our work. An unsightly room may be the golden opportunity for starting a project.

Suppose this room is to be remodeled from an old storage room in the basement. It is drab and very unpleasant. Tables need color and decoration. Walls can use some colorful murals and designs. The floors also can be planned with a harmonizing color scheme. You start your plans with consideration for the location, light, and the purpose for which the room is to be used. This is your project. Here you have your art lessons laid out for you. Children can bring in suggestions from magazines, books and newspapers. In all of these ways your children and you participate in a community project in your school.

Perhaps there are other places where your little group within the school community can function. The plays that are to be produced will need stage sets designed. The knowledge and



This pair of rats had all the things they should have had except that one had milk and the other one didn't. The rat that had milk grew much faster than the one that did not. He had a better disposition too.

This little crayola drawing by Lee Lee Walker in Miss Clanfield's Second Grade at Ellenburg shows how art has been made to serve the ends of learning about proper foods during a unit on nutrition. Lee Lee's drawing was made from observation of the two rats in the second grade room. Surely we must agree that it makes very graphic the need for milk in the diet. Lee Lee's art serves her community.

understanding of design and color by the art teacher can do much to stimulate suggestions. Program covers always seem to be the "sore spot" in all school activities. Here is an opportunity for students to create original program covers and even to plan the layout for the contents of the program. This activity can be carried out into men's and women's clubs of the local community. Such clubs often need help in planning and designing their program covers for the coming year and they are grateful for help in developing something new and different.

At Central Washington College, the Art Department makes a special point of participating in all of the college activities. Most of the advertising for all school functions such as lectures, community concerts, plays, student assemblies, rallies, etc., is done by the art department. In addition to publicising school functions, students also design the covers of college quarterlies and catalogs. As students have art experience in doing this work they also learn more completely what their duties will be when they become teachers.

Regardless of the age of the students, the class level being taught—be it grade school, high school, or college—teachers will find many opportunities for their students to serve and sell art to their own communities.



# DECORATING A SCHOOL LUNCHROOM

KATHLEEN CHAPMAN • Miller Junior High School • Aberdeen, Washington

• Last spring, the task of remodeling the school lunchroom of Miller Junior High fell to the Art Department. The project started with two eighth grade classes in the early part of the quarter. A group of girls looked the situation over and decided something cheerful and not too limited could be designed to alter the appearance. Two eighth grade classes spent about two weeks diagraming and planning the decorative arrangement of their project.

The theme "Tropical Birds" was chosen from a list submitted by four art classes. This idea was picked from a list of such timely subjects as Washington Timber, Fishing, Agriculture, Wild Flowers of the State, and others, because it

was not seasonal and would be of interest all year long. They did not want to associate their decorations with any one season, and, for the same reason eliminated the Social Science ideas that were submitted. Classroom contact, they felt, should be entirely separate from the lunchroom. Also, the problem of having to draw too many people was considered. Some students suggested that they might be more subject to criticism if they attempted action drawings because they couldn't draw people "to look real" and this would be noticed by the other students and ridiculed.

So, they stuck to their ability and spent a week or more on classroom sketches. When the planning was completed,

Young artists learn about their community helpers as they picture the nurse, the doctor, the dentist, the garbage collector and other public employees. Second grade artists under Miss Clanfield's direction at Ellensburg College Elementary School serve their immediate community by making this informative mural.



work started in earnest. One class worked during the period right after lunch. This was an ideal time, as the work had a chance to dry over night before the student body streamed into the cafeteria for lunch the next day.

Patterns made in the class were made to scale and transferred in proportion to the door or cupboard it was designed for. A colorful peacock-like bird with a profusion of tropical foliage was sketched on a ten-foot door at the entrance of the cafeteria. Blackboard chalk was used to sketch the enlargement. Then the fun began! About six girls worked a week painting the bird and all his gay feathers on the big, flat door. It was gratifying to watch the student interest from other classes, the high school and the parochial school, and listen to their comments as they saw the decorations grow from lunch hour to lunch hour.

Tempera was the chosen medium for all the work in the lunch room. The finish protector was clear shellac, which covers the surface and leaves a smooth finish without a shine. By the time the quarter had ended the class had finished the one scene on the door and had repainted all the cupboard doors with ivory enamel. This left the work ready for another class to take up. The formerly disinterested ninth graders began to look with growing interest on the project as work progressed. Another eighth grade class continued work on the cupboards by applying stencil designs of imaginary birds to the newly painted surface. These were preserved with shellac also.

A series of bird compositions were then done by the ninth graders on 32" by 24" heavy paper in tempera. After a good two weeks of work, the students chose the pictures to be used in the cafeteria. The five large frames holding the old pictures were taken down and the old pictures torn out. The students painted the green enamel frames over in chalk white tempera. Leaving a wide mat border, they mounted their big, colorful, fantastic birds of the tropics in clean frames. Clear, bright tempera created gay spots of color on the green lunch room walls.

By Mothers' Day the cafeteria was completely redecorated and ready for the Tea. It was truly an all art class project and many a mother was taken to see "the feather I painted" on the decorations.

The students gained both directly and indirectly from this project. The interest of the school centered for the full time around their work. It was encouraging to the young artists to have other students see them at work and note their progress. Also it was of interest to those who were not able to take art classes, to see work in action. Equally

as much enjoyment was received from the finished product as from the execution. Things were not done to last more than two years at their best. The students decided it would be wise to change the decorations at least that often as it created a good deal of interest and was "so much fun." They also printed directions on the back of one of the picture frames that will let other art teachers know what paints they used and how to remove them when the inspiration to re-decorate comes again.

Skills learned and habits formed in this project were no more than any class unit would have taught. However, the student interest and the doing of something big and of service to the school community was the inspiration that made the work valuable. **Materials used in decorating:** poster paint, clear shellac, denatured alcohol, poster brushes  $\frac{1}{4}$ , 1, and 2", plenty of rags, newspapers and chalk, newsprint or butcher paper for patterns, small pans for color, No. 10 tins for brushes, aprons or smocks.

The children of the Washougal (Wash.) school follow up a transportation unit, which they had studied as a group, by a mural of the topic done entirely on the observation basis. The reproduction shows, simply, the child-like interpretation of well-known transportation methods. Their execution was bold, done with tempera on brown wrapping paper. The colors were kept in the primary and secondary combinations and are free in their repetition. Solid color blocks are used rather than black outline with fill-in of color. The "first grade sky" ties the mural together by being sketched lightly across the top in light-blue chalk. It does not touch the dark brown ground or blue water at the bottom of the mural.



TRANSPORTATION • A MURAL BY WASHOUGAL, WASHINGTON, SCHOOL CHILDREN



# TEACHING MATERIALS SERVICE

By EVELYN HOKE  
Teaching Materials Service  
Ball State Teachers College  
Muncie, Indiana

• Since Ball State Teachers College is situated in middle eastern Indiana, the larger percentage of the student body is drawn from rural communities. The experiment with framed pictures thrives in this type of setting. On the campus there is a very active art department and an added stimulus from the interest in the art galleries.

The West Wing of the Arts Building houses the William H. Thompson Collection of Renaissance paintings and sculpture. In the other galleries and the lounges are hung the paintings of the Ball Foundation. In addition to the permanent installations, other galleries are retained for visiting exhibitions from month to month. The stimulus for students and faculty is heightened by the annual Grand Central Galleries shows. (These have been deferred, however, during the war.) The most recent acquisition of originals is, a brilliant contemporary painting by Millard Sheets.

Through these galleries there is maintained a healthy and vital campus interest in fine arts. The framed print collection is among the popular material which we circulate in connection with loan museum division of our college library. This part of the collections is framed, housed, and circulated from the department known as Teaching Materials Service, and not from the galleries of the Arts Building. Although the people who administer the galleries of the Arts Building do not maintain this framed picture collection, they do give us much advice and encouragement through close cooperation, particularly when prints are chosen for purchase. Members of the Department and a committee of Art Special students advise as to selection of artists and subjects for this circulating collection.

After purchase, the picture framing, matting, and finishing is done at the workbench of Teaching Materials Service. Moldings are purchased direct from the mill in long lengths at very reasonable costs varying from three cents to nine cents per running foot. Many frames are rubbed with wax and used in natural wood finishes—other frames we gesso or stain when color or certain texture is wanted. Good quality single strength picture glass is purchased by the crate. However, many prints are not covered with glass, but instead are mounted and surface waxed with white liquid wax.

To date the collection consists of approximately 150 pictures. The expenditure has averaged some over eight dollars per print. When portfolios are being submitted, the firm is advised that we advocate an eighteen dollar limit for any one print. This collection was started with a nucleus of prints of thirty of the masters. Since that initial selection,



requests have governed the trend of acquisition—which has been, of course, largely of 20th Century work.

There are no fees for the borrowing of these pictures. The loan is for one term, subject to renewal. The collection is open the first week of each term for students only. Beginning the second week of each term, loans are opened to the faculty members.

Except for faculty selection, the masters seldom move from the loan gallery at Teaching Materials Service. The pictures which are among the first chosen are by such artists as Preston Dickinson, Kröll, Demuth, Dehn, Dufy, Speicher, Brock, Sheets, Burchfield, O'Keefe, Cazanane, Hofer, Dogas, Van Gogh, Marc, Monet, Derain, Grant Wood, and Winslow Homer. As for mediums, water colors are favorites, and artists who use interesting colors are popular. It is of some significance to note the basis of selection which ranges all the way from size of "wall space" to "preferences for a portrait study." Women's requests fall into general arbitrary groups: those who express a desire to have a picture by a certain artist and those who approach their venture of selection with regard to the color involved—color which will harmonize with the assembly of appointments in their interior decoration.

The men are more inclined to select a picture for its message or its subject matter. Popularly chosen by the men students are Burchfield, Rockwell, Sheeler, Sheets, Diego Rivera, and Grant Wood.

Based upon the success of this experiment, the project has merited an expanded budget. Based upon student choice we now know the prints of works done by the moderns will surely move as we foster this service of loaning framed pictures on the Ball State Teachers College campus.

You can readily imagine that the appreciation expressed by our students and faculty affords an aftermath of satisfaction. Moreover, not the least among the justifications for increasing these gallery offerings is the opportunity to inspire our pre-service teachers so that they will encourage communities into which they go to maintain similar collections. Thus, it will be possible to develop the taste a hundred fold by having many more schools enter into like experiments with loan art galleries.

One of the interesting developments in recent years is the use of art as an aid to readjustment of persons mentally ill. This article is one of several which have appeared in this publication. More will appear from time to time.

# ART AS THERAPY

By EDNA K. GILBERT, O.T.  
and  
ELIAS KATZ, 2d Lt., MAC



Three views of a head, the creative art production of a psychotic patient at Crile General Hospital in Cleveland, Ohio

● The clay modeled head shown in the accompanying illustration was produced by a psychotic patient with the diagnosis of "schizophrenia, unqualified", during treatment in the Occupational Therapy Shop.

The patient had been hospitalized overseas following an acute schizophrenic episode after combat. Prior to treatment, he was confused, preoccupied, had deep inferiority feelings, was actively hallucinated, and was possessed with grandiose ideas.

This modeled head was made after one month of treatment. At this time the patient's attendance at the Occupational Therapy Shop had improved and his interest in craft production had begun to develop. His psychotic symptoms had markedly diminished. One month following, he was not considered actively suicidal or homicidal, and was released from the military service to the custody of relatives.

Note the keen sensitivity in general modeling of the features, the excellent sense of proportion, and the strong sense of three-dimensional form. The execution of small details seems to be relatively primitive and inapt, especially in the treatment of eyes and lips.

Nevertheless this small sculptured head, only four inches in height, gives a remarkable impression of pride and weakness, closely related to the patient's own psychic strivings.



### Children design for child purposing and with teacher guidance.

● There are those controlled situations where children, through teacher guidance, have satisfactory conclusions to their child-purposing. Such situations include the planning, developing, and producing a puppet show, which portrayed some of the knowledge learned during the theme of study, for the purpose of entertaining their mothers, while at other times the situations were dramatization from similar sources for like purposes.

During these experiences there were many opportunities for children to use developing skills and knowledges for their purposes. Much work and enthusiasm were usually put into these ventures.

Children planned the activities necessary in developing their program for the culmination of theme of the study. They selected those activities they wished to formulate. For example: (1) the class decided that the stage needed decorations; volunteers were asked for and given the task; these children, as a group, then made plans for the decoration; presented these to the class for approval, often there were several plans; the class voted; selected by majority vote the plan most appropriate; then the group used this for the designated purpose. The results of such work are noticeable in the photographs of the stage and puppet box. (2) Using the same procedure for work, planning and selecting the appropriate design for decorating the room the children worked this problem out in the following way. (The decorating of a room is a large task.) They took the design selected by the class, which they had originated, made this design into parts (much like a dress pattern is formed) which when put together was a replica of their original design. With this, they were able to enlist the assistance of other children in the class, and the work went forward more rapidly. These room decorations are



## CHILD GUIDANCE THROUGH ART

By LOUIS ADA WILSON  
State Teachers College  
Superior, Wisconsin

noticeable on the walls above the black-board in the photographs illustrated.

### Children design where unrestricted and when motivated by happiness, satisfaction, or surprise.

The children had invited the writer on several occasions to visit them when they were entertaining their mothers. Each time an invitation was received from the children, a note of acceptance was returned to them. These invitations were simple, child-like, and correct for the occasions, yet there was no evidence of art.

To cooperate with Miss Anita Barrow the supervising teacher in teaching these children the full meaning of social rules, it was thought that some type of reciprocity should be made to them. So, a note expressing appreciation of their many kind hospitalities was written, and sent with a bag of apples and candy.

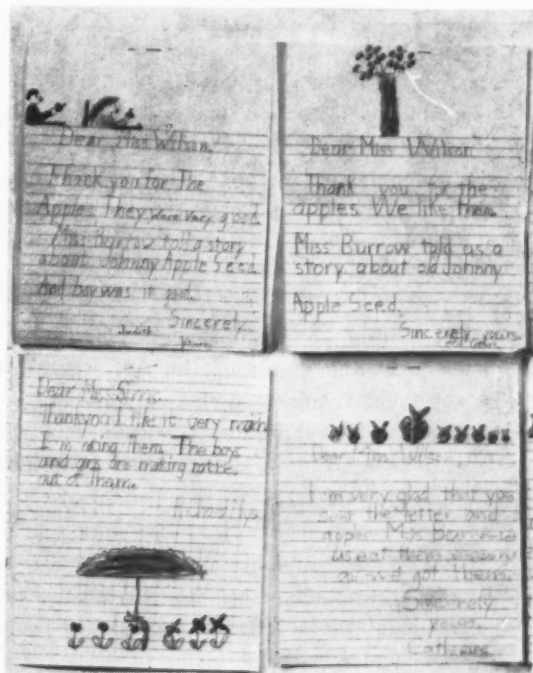
Letters of thanks were written by the children after they had eaten the apples and candy, while listening to the story of "Johnny Appleseed", by Edgar Lee Masters. When writing the letters, the children were not directed to ornament nor were they restricted from decorating their letters. All the letters showed some effort toward decoration or design. A few are shown here in the photographic illustrations.

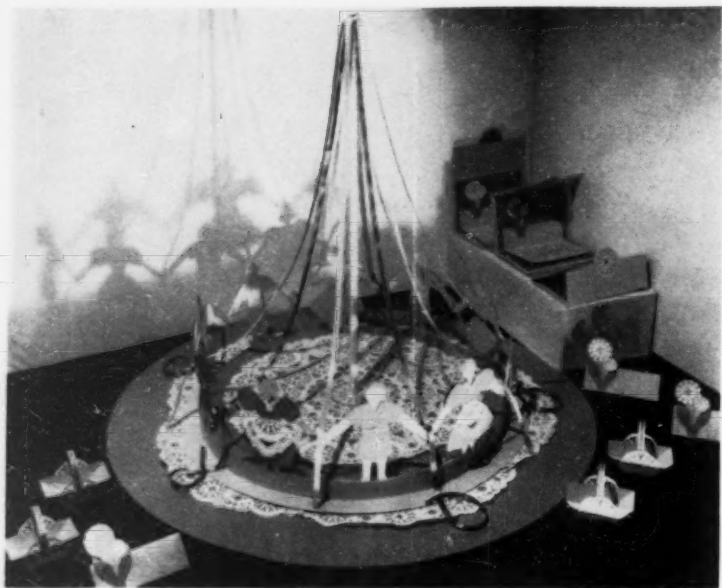
The design, as noted in the pictured illustrations of these classroom activities indicate use of many good principles of art. They are correct use of: crayolas and showcard paint; rhythmic repeat design; alternation of color for effect; dramatic representation; exact representation; imitation of commercial paper; space, proportion, and appropriateness.

These experiences of young children have many values, which modern education advocates. Aside from the values in dramatization, written composition, art and socially, there are important psychological

values. These simple art examples show the expression of the inner artistic urge within young children. They demonstrate a release of emotions, or a compensatory act for emotions of young children within a classroom. These opportunities for release of emotions within the classroom through art media have values psychologically for the child.

When there are writings, drawings, and marks on the sidewalks, on property of or adjacent to, the school, one can detect the evidence that some children have not had the right advantages for release of their emotions. The Committee on Art Education and the Educational Program of the Museum of Modern Art will furnish to schools for a nominal sum an excellent exhibit on "Understand the Child Through Art".





## A MAY BREAKFAST WITH ALL THE TRIMMINGS

By HAZEL WILLIS

Assoc. Prof. of Design, O. U.

● It's spring, a May party is in order, and you don't have to be an artist to make clever decorations for your table. See what you can do with a few sheets of construction paper, a package of paper lace doilies, some ribbon and a candle board! Better start with the foundation board. Bore a hole in the center for a dowel stick about three-eighths of an inch in diameter. Then take a tape measure to find the circumference of the board. Divide this by eight, ten or twelve to get the hand span of the paper dolls, that dance around the May Pole. You can use your imagination in making the costumes for the dancers. Usually two adjacent colors of construction paper of different values, combined with units cut from the lace doilies give just enough variety. Experiment with mats of different diameters to go under the centerpiece to give the whole unit more glamour.

The May baskets for bon-bons or nuts are made with rectangular bases with slanting ends, but vertical sides to give better support to the handles. Place cards and invitations can be made with the same construction paper and lace doilies, to carry out the color scheme. This very attractive table decoration was made by Jane Sanborn in the Applied Design Class at Ohio University.

## Chicago Children Exhibit Art

● In Chicago an exhibition of 149 drawings and paintings by more than 100 pupils of the Art Institute's James Nelson Raymond Fund Scholarship classes was held in Blackstone Hall from April 15th to April 30th. Two children from each Chicago public grammar school and five students recommended by each public high school art teacher are given free scholarships every semester to the classes in the Institute which are conducted by Dudley Crafts Watson and his assistants, George Buehr, Addis Osborne, and Margaret Myers. The Raymond Fund Scholarship classes supplement the art training taught in the Chicago public schools system under the supervision of Miss Elizabeth Wells Robertson.

## A PERMANENT MODELING MATERIAL

By SISTER FRANCIS DE SALES, 4th Grade

St. Marys School, Painesville, Ohio

● Very few children in the fourth grade showed any enthusiasm for clay modeling after having had a previous experience of failure when using a self hardening clay. The clay hardened in their hands before they were able to model even the simplest forms. Since handling a plastic modeling material that hardens into a permanent result of the effort expended teaches the correct artistic method to model, the teacher was eager to find a medium which would prove satisfactory.

The technique suitable for children of this grade level was realized with Permacraft, an exceptionally practical modeling medium which requires no special modeling tools or equipment and hardens at room temperature. In correlation with social studies birds, animals, figures, boats, and airplanes were modeled with the greatest of ease and satisfaction. In some cases the modeling was in solid masses thus producing simple forms, such as birds, and boats. Permacraft was also modeled over crumpled newspaper, wire, or small pieces of wood which served as a base for the more complex forms, such as animals and figures.

The children were free to model anything they chose, their only tools being their hands, pencils, toothpicks, nails, etc.

The media used for decoration were show card paints and shellac. Many of the pieces will be exhibited in a display of school craft work at the County Fair next fall. However, most of the children wanted to take their creations home to show parents, who were frankly amazed with the remarkable results.



The drawings and paintings in this exhibition are of works submitted by the children during the last two semesters and reveal vivid imagination and exceptional talent. One graduating high school student annually is selected from this exhibition to receive a full year's scholarship toward a college degree in the School of the Art Institute.

Every Saturday and Monday since 1925 more than 400 children in each session, representing every race present in the City of Chicago, have attended these art classes. This scholarship program, made possible through the inspired foresight of Mrs. J. Nelson Raymond, has helped to introduce new fields to the talented students in our public school system. Such well-known Chicago artists of today as Raymond Breinin, Orson Welles (later turned actor), and Vaclav Vytlacil, are products of the Raymond Fund Scholarship Classes.





## DEAF CHILDREN EXPRESS IDEAS THROUGH ART

• Deaf children in the Oakland, California, public schools are given many opportunities to employ art as a means of expression.

Much of the art work is a part of the social studies units. Here are two children in a third-grade class showing the miniature harbor which they have just completed. Each child in the class designed a specific type of boat, drew his own plans, constructed the boat out of wood and painted it with enamel. Docks and buildings were made and painted. People were made of match sticks and costumed to represent various people of the community. A mural was painted for the background.

Miss Alice Schoelkopf, art supervisor, has encouraged the teachers in this department to use as many mediums as possible in the art program. Poster paints, colored chalk, clay, wood, linoleum blocks and finger paints are all popular with the children.

Deaf children, cut off from so many natural means of expression, find unusual solace in art.

Bobbie, a little Mexican boy, with almost no language, tried

to tell, with little success, of a recent trip to Mexico City. But he found tremendous satisfaction in painting a realistic picture of a bull fight, complete with a pool of blood.

Marilyn, a badly adjusted older girl, had frequent violent tantrums in school. Art served as a remarkable means of releasing these emotional tensions. After an outburst, she would concentrate for a long period of time on her painting showing unusual talent and great personal satisfaction.

Joan, a sweet little girl, loved pretty, dainty things. In her painting of tiny fairies sitting under the flowers in a vivid garden, she got the same amount of satisfaction another little girl might get from singing a happy song.

Ronnie had a wonderful time at summer camp. He wanted all of us to know about it, and also he wanted a permanent record of it for himself. By painting a picture of the camp he was able to do this.

The teachers of the deaf in Oakland feel that this program has an important place in the school curriculum. Art adds color, beauty and understanding to the lives of these deaf children.

**PICTURE FRAMING** by Edward Landon. 140 pages, 6x9 inches. Fully illustrated. Price \$2.75.

Here is a superior how-to-do-it book from the American Artists Group. The scarcity of literature on the subject of framing and reluctance of craftsmen to part with so-called "secrets" have previously made it impossible to secure accurate professional information. This work by Edward Landon, fully explains the little known but important steps in mat-cutting, finishing and frame assembling. Diagrams and marginal illustrations are liberally used throughout this authentic work. Landon is a recognized artist and a craftsman whose originality has created a demand for his frames by other artists, decorators and museums. This will be found most valuable by all painters or those interested in the suitable framing of pictures.

**AMERICAN WATERCOLOR and WINSLOW HOMER** by Lloyd Goodrich. 109 pages, 7x9 1/4 inches. 72 illustrations. Price \$2.75.

This book by Lloyd Goodrich is a readable and authoritative survey of a major aspect of American watercolor painting. It begins by outlining the casual position of watercolor in the days of our pioneers, and traces its growth as an independently important medium, rivalling oil.

The author has chosen the tradition of naturalism, the oldest and most constant tradition in American watercolor, as the hub of this evolution. He stresses particularly the pivotal position of Winslow Homer in our watercolor history, but it is also a warmly human story of the inspirations and achievements of the men who have given watercolor its present stature and vitality. Here is a record of an outstanding art exhibition held at the Walker Art Center of Minneapolis and is one in a series by which the American Artists Group aims to make enjoyment of great art exhibitions accessible to everyone.

**PETER HUNT'S WORKBOOK** by Peter Hunt. 86 pages, 8 1/2 x 11 1/2. Illustrated. Price \$4.00.

Here is a complete handbook on decorating and reconvertng uninteresting and discarded furniture into pieces that are gay and riotous in color. The author has become nationally known for his originality and cleverness. For many years he has been taking in almost any old eyesore in the way of furniture and producing amusingly decorated pieces to brighten otherwise drab interiors.

There is no mystery in this art and Peter Hunt explains with many "before" and "after" illustrations just how he works. The skills involved are easy to learn by the average individual.

## BOOKS FOR YOU

**HOME CRAFT SERIES** by Mrs. C. Naaman Keyser. Paper cover, 6 x 9 inches. \$1.00 each.

This set of simple craft booklets was started by Mrs. Keyser to encourage persons with little or no crafts experience to begin creating things. The booklets are purposely simple in their presentation and spontaneous in order to lure the unskilled to try. The series is growing constantly and many designs have been published here which have been unfamiliar to craftsmen in general. Among these available now are the following:

No. 1. **Homecraft Course in Pottery** by Mrs. C. Naaman Keyser. 40 pages, 12 full page illustrations and others. Methods of making pottery and decoration with design.

No. 2. **Homecraft Course in Pennsylvania German Pottery** by Mrs. C. Naaman Keyser. 27 full page illustrations and 1 color illustration. Methods of making Pennsylvania German Pottery and decorating with designs.

No. 3. **Homecraft Course in Pennsylvania German Designs** by Mrs. C. Naaman Keyser. 40 pages, 33 illustrations, 4 color illustrations and 4 other illustrations. This is a simple collection of designs with instruction of their use and adaptation to space.

No. 4. **Homecraft Course in Pennsylvania Home Weaving** by Marguerite P. Davidson. 25 pages, 15 illustrations. An adaptation of Pennsylvania German home weavings to the modern loom. These designs have been carefully and painstakingly collected by Mrs. Davidson and as conscientiously authenticated by her.

No. 5. **Homecraft Course in Pennsylvania German Painted Tin** by Elizabeth S. Hoke. Illustrated by the author. 32 pages, 25 full page illustrations. Mrs. Hoke is an enthusiastic collector of the designs of the Pennsylvania Germans. Her work in painted tin is well known and her pupils work is recognized almost as widely as her own. This book teaches this craft from the beginning to the end.

No. 6. **Homecraft Course in Pennsylvania German Painted Furniture** by Roy H. Dundore. Illustrations by author and Mrs. Hoke. 36 pages, 22 full page illustrations, 1 color. A step by step careful instruction booklet. All you need

is the furniture and the materials you are ready to paint.

No. 7. **Homecraft Course in Pennsylvania Illuminated Manuscripts** by M. Louise Edye. Illustrations by author. 24 pages, 17 illustrations, 2 color. One of the few treatises on the illuminated manuscripts of the Pennsylvania Dutch. Those who like may make a birth or marriage certificate. These designs are careful tracings from the famous Hostetter collection.

No. 8. **Homecraft Course in Pennsylvania German Pewter** by Henry J. Kaufman. Illustrations by Zoe T. Kauffman. 42 pages, 25 illustrations. A careful historical account of Pennsylvania pewterers together with step by step instruction with understandable instruction and explanatory drawings.

No. 11. **Homecraft Course in Pennsylvania German Chests** by Frances Lichten. Illustrations by author. 32 pages, 21 full page illustrations. Miss Lichten has been one of the greatest instruments for making this Pennsylvania Dutch interest possible. She collected one of the largest collections of designs in existence.

No. 15. **The Decorated Barns of Eastern Pennsylvania** by John S. Stoudt. 34 pages, 16 full page illustrations, 2 of these are color. Dr. Stoudt is the author of the most comprehensive work on Pennsylvania German Art—"Consider the lily." His work on barns has been called "his best work."

No. 16. **Homecraft Course in Spinning and Dyeing** by Bernice Osburn. A clear and easy guide to follow in spinning—with drawings by Dr. Osburn. It shows the simplest and earliest equipment to the present time.

No. 19. **Homecraft Course in Pennsylvania German Architecture** by Richard S. Montgomery. 32 pages, 15 full page illustrations. This is a masterful treatment by a vigorous young architect steeped in Pennsylvania German love. He gives detail of stone, iron, doorways and fire places as well as fine examples of Pennsylvania German homes.

No. 20. **The Pennsylvania Germans** by Arthur D. Graeff. 32 pages, 9 full page illustrations by Zoe Kauffman. Dr. Graeff is widely known as the historian of the Pennsylvania Germans. This booklet gives a quick but comprehensive history of the Pennsylvania Germans and is used in many schools. The illustrations give the history of their dwellings from the cave to the manor house.

No. 21. **Home Craft Course in Book-binding** by Dr. Burl N. Osburn. 29 pages, 12 full page illustrations. Dr. Osburn is a great teacher and has treated book-binding clearly and concisely. The reaction of readers has been, "I have some books that need rebinding, I think I'll bind them."



# DESIGN

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